THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO

No. 3576. *Monday, June* 3, 1833. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

MOZART'S charming Opera of *The Magic Flute* was repeated here on Saturday night, with the Interlude of *The Rendezvous*, and the Ballet of *The Pages of the Duke de Vendome.*

Olympic Theatre.

The Marriage of Figaro was performed here on Saturday night, after *The Wife*, and most efficiently, as far as the state of the company would allow; Miss Inverarity looked the *Countess* to the life; Miss Shirreff made a very good soubrette, and Miss Taylor's *Page* was a delightful performance. Mr Forrester's *Count Almaviva* was however decidedly vulgar; he has no notion of the demeanour of a Spanish grandee. We hear that her Majesty has, in the most gracious and liberal manner forwarded a donation of £50 to the committee of this company. It is reported that this company have determined not to come into Mr Bunn's scheme, many of them are engaged by Abbott and Egerton for the Coburg Theatre for the summer season, and for the winter, they have hopes of even obtaining a license for a third Theatre.

King's Theatre.

ON Saturday evening this Theatre was crowded to an overflow to witness the performance of Bellini's Opera *Il Pirata*, in which Pasta, Rubini, and Tamburini, exerted their splendid powers with admirable effect, and the new and long talked of Italian Ballet of *Inez di Castro*, which has been got up in the most splendid style. The Italian Ballets are complete ballets of action, or Pantomimes, and the dancing in them is merely incidental, and this is the case in *Inez di Castro.* It was vehemently applauded, and will doubtless prove attractive for the rest of the season. Madame Pallerini and Signor Ronzani, who personated the hero and heroine, were remarkably graceful, expressive and energetic in their gesticulations; and the groupings of the different *tableaux* were highly picturesque; we have seldom seen any thing more gorgeous than the first scene.

Adelphi Theatre.

THE performances at this Theatre on Saturday evening were *The Evil Eye, Call again To-morrow*, and *The Climbing Boy.* It was intended to have closed this Theatre on Thursday last until the beginning of July, when Mr Arnold renews his managership, but we understand the company have made an arrangement by which they will continue to perform on their own responsibility. Mr Arnold lost £1000 this present season, before he withdrew from the concern; he has engaged Mrs Waylett at £25 per week, to commence her engagement the first of July.

There is now very good reason to believe that the effects of the late Mr Kean will realize sufficient to discharge his debts. His cottage in Bute, to which is attached 28 acres of land, at a rental of £45, has been valued at £2000, and the furniture at £600. We are glad to find this is the case, as then, Mr Charles Kean may retain possession of the various complimentary presents given to his father by Lord Byron, Lord Essex, and other admirers of his great genius.

Sadler's Wells Theatre has been, during the past week, nightly crowded, to see the popular pieces performing there. The Pantomime is a decided hit; T. Matthews's *Clown* is equal to Joey Gramaldi's.

Vauxhall opens for the season on Wednesday next.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

DEAR MR EDITOR—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the *Queen's Bazaar*, 73, Oxford Street, which has become a most fashionable lounge, to see Mr D. Robert's Grand Picture of The Departure of the Israelites out of Egypt, painted expressly for the occasion, with Dioramic effect, and from its magnitude, occupying the space of Four Diorama Views, surpasses in grandeur of design, execution and scriptural interest, every former Exhibition of the sort—*The Physiorama* of 14 beautiful new Views joined to the *Diorama*, makes it the most attractive in London for One Shilling.

Tuesday, stroll to the *Diorama*, in the Regent's-park, to see the two new views—Paris, from Montmartre, and the Campo Santo—which surpass in harmony of colouring, fidelity to nature, and general effect, all the previous exhibitions; and at once prove how far human skill can carry this wonderful species of pictorial delusion.

Wednesday, I step into Exeter Hall, to view the Second Annual Exhibition of the Old Masters—I observe the ladies are all delighted with a fine Cupid, by Domenichino, and from the throngs of fair worshippers it would seem that Love was just now making great havoc—Know from authority it is worth 3000 guineas!

But stop, I must just run to that well established emporium of fashion *The Western Exchange Bazaar*, Old Bond Street, all my country cousins are waiting for my opinion before they make their purchases;—and then we visit, in the gallery above, that astonishing specimen of human industry, *The Model of London*, where every man may find his own dwelling, if he has one.—120,000 Houses!!—140 Churches!!

Must drop in again and again to the Gallery of British Artists, in Suffolk-st. my taste as an amateur, and my pride as an Englishman, being equally gratified by the decided improvement visible in our native artists. The walls are covered with admirable pictures—some perfect *bijoux!*

Mathews's Theatrical Gallery, at the Queen's Bazaar, is my favorite lounge, there I again view Garrick, Siddons, & the many potent spirits who stirred my young blood, & compare them with the portraits of all the living theatrical stars.

Being caught in a storm, and having forgot my umbrella, dropped into Mullins & Co's. Cloth Warehouse, 419, Oxford Street, to buy some Cloth for a Cloak, and was so struck with the superior quality and cheapness of their cloths, that I bought myself enough for a complete suit, and recommend my friends to try the same market.

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday, I occasionally pop into the Jewish Synagogue, and hear some excellent singing. My Hebrew friend, Moey Abrahams imputes the remarkable exemption of his nation from the prevailing disorder to the use of the PASSOVER RUM, which is to be had genuine, only at BRETT'S, 109, Drury Lane.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs Pry, 'what is more brilliant than Peake's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Theatre Royal, Olympic.

The Performers of the Theatre Royal, Covent Garden, most respectfully beg leave to announce to the Public, that the Lessee having terminated his Season at an early period, they have, upon an application, unanimously made, received a License to continue their Performances until the usual number of nights shall have been completed at the Olympic Theatre, which will accordingly continue Open, on their own Responsibility.

This Evening, (81st time,) a new Play, in Five Acts, called

THE WIFE;

A TALE OF MANTUA.

Written by Mr Sheridan Knowles.

Leonardo Gonzaga, Ferrardo Gonzaga, Princes of Mantua, Mr C. KEAN, Mr WARDE,
Count Florio, Mr DIDDEAR,
Julian St. Pierre, Mr SHERIDAN KNOWLES,
Antonio, (a Curate) Mr G. BENNETT,
Lorenzo, (an Advocate of Rome) Mr ABBOTT,
Advocate of Mantua, Mr HENRY,
Hugo, (Guardian to Mariana) Mr RANSFORD,
Bartolo, Mr MEADOWS,
Bernardo, Mr TURNOUR, Carlo, Mr BARNES,
Pietro, Mr PAYNE,
Stephano, Mr J. Cooper, Courier, Mr T. Matthews,
Officer, Mr Mears, Cosmo, Mr Irwin,
Mariana, Miss E. TREE, Floribel, Miss LEE.

AFTER THE PLAY,

AN ADDRESS,

Written expressly for the occasion by Mr SHERIDAN KNOWLES, will be spoken by Mr WARDE.

To conclude with the Nautical Drama of

Black Eyed Susan.

The Overture and the whole of the Music selected from Dibdin's Songs.
William, (with an introduced Song) Mr T. P. COOKE,
Captain Crosstree, Mr DIDDEAR Raker, Mr J COOPER,
Hatchet, Mr PAYNE, Admiral, Mr EGERTON,
Doggrass, Mr F. MATTHEWS, Jacob Twigg, Mr TURNOUR,
Blue Peter, (with the Ballad of 'Black Eyed Susan') Mr WILSON
Gnatbrain, Mr MEADOWS, Lieutenant Pike, Mr RANSFORD,
Susan, Miss TAYLOR, Dolly Mayflower, Mrs KEELEY.

To-morrow, The Wife, and The Marriage of Figaro.

Theatre Royal, Covent Garden.

Mr. JONES's BENEFIT.

This Evening, the Opera of The

Lord of the Manor.

Truman, Mr BRAHAM, Rashley, Mr BEDFORD,
Sir John Contrast, Mr BARTLEY,
La Nippe, Mr BAKER. Corporal, MrYARNOLD,
YoungContrast, MrJONES, Rental, MrYounge,
Annette, Mad. VESTRIS, Sophia, Miss CAWSE,
Peggy, MrsCROUCH, MollFlaggon,MrHARLEY.

After which, and during the Evening, the following Songs, &c.

Madame Malibran--The Deep, Deep Sea.
Madame Vestris—The dashing white Sergeant—Dont be angry with Annette—and When Harmony Wakens.
Mr Braham—Vive le Roi, with Madame Vestris, & When thy Bosom heaves the Sigh, with Madame Malibran—The Death of Nelson—Let us haste to Kelvin Grove—Scots wha ha wi' Wallace bled, & The Bay of Biscay.
Mr Harley—The Great Mogul and the Blue Bottle, & his Mock Bravura, Oh, Dolce Doll Concento ! and Johnny Bond.

To which will be added, the popular Piece of A

Roland for an Oliver.

Sir Mark Chase, Mr BARTLEY, Selborne, Mr BAKER,
Alfred Highflyer, Mr JONES,
Fixture, Mr TAYLEURE, Grooms, Mess. I. JONES, & HONOR,
Maria Darlington Madame VESTRIS,
Mrs Selborne, Miss KENNETH, Mrs Fixture, Mrs CHESTER.

To conclude with, the Ballet of

LA SYLPHIDE.

The Ballet composed and produced by Monsieur P. TAGLIONI.
The principal Characters by
Mademoiselle TAGLIONI,
Mademoiselle PAULINE LEROUX, Madame COPERE,
Miss DAVIS, Monsieur D'ALBERT, Monsieur ALBERT.

In Act I.—A PAS DE DEUX,
Madlle. PAULINE LEROUX, and Monsieur DAUMONT,
A PAS DE DEUX, by
Mademoiselle FANNY ELSLER and M. THEODORE GUERINOT.

In Act II.—A PAS DE DEUX, by
Mademoiselle TAGLIONI and Monsieur ALBERT.

Principal Sylphides—Mademoiselles Adele, Chavegni, O'Brian, &c,

To-morrow, No Performance.

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